CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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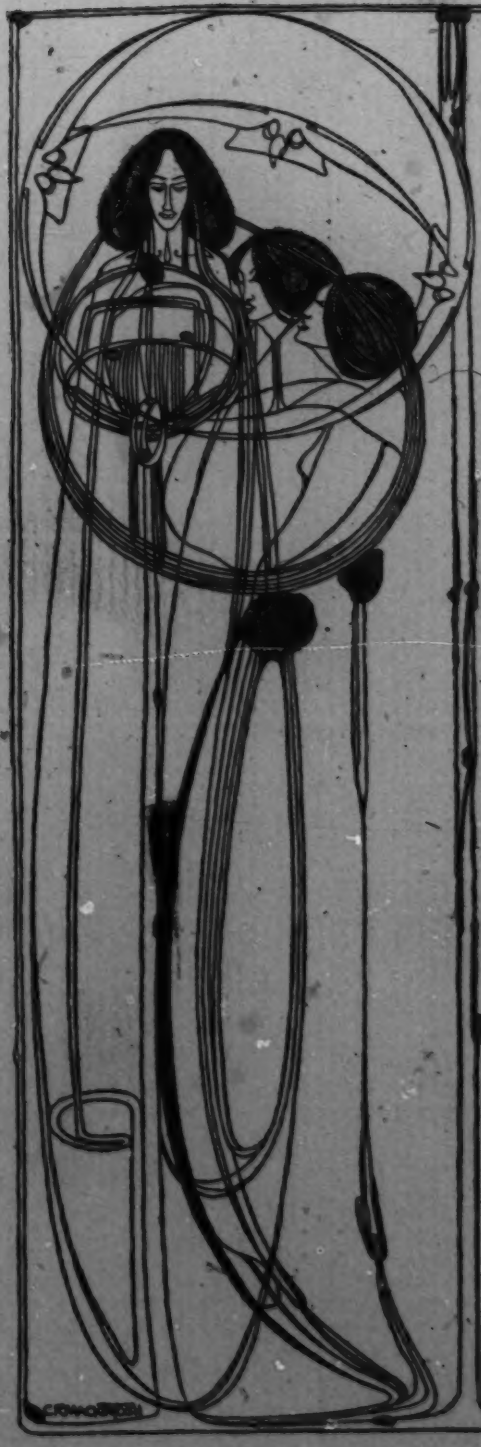
Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford



# Art Nouveau in Britain

The Arts Council 1965

Art Gallery and Museum, Glasgow
February 6–27

Laing Art Gallery, Newcastle upon Tyne
March 6–27

Glynn Vivian Art Gallery, Swansea
April 3–24

Brighton Art Gallery
May 1–22

City Museum and Art Gallery, Birmingham
May 29–June 19

Museum and Art Gallery, Leicester
June 26–July 17

# Acknowledgments

This exhibition coincides with a general renewed interest in the European style of the last quarter of the nineteenth century generally known as Art Nouveau or Jugendstil. Here we have confined ourselves to the work of British artists and designers and the scope and limits of the exhibition have been defined by Professor Nikolaus Pevsner, who produced an authoritative study of the sources of the modern movement in his book originally published in 1936, *Pioneers of Modern Design*. We are deeply grateful to him for proposing this exhibition to the Council, for advising us on the selection of the works and for contributing the interesting introduction to the catalogue.

We are greatly indebted to Her Majesty The Queen for the loan of one work and to the other owners listed on page 24.

Miss Elizabeth Aslin, Assistant Keeper of the Circulation Department at the Victoria and Albert Museum, has carried out the detailed work of selection and is responsible for the catalogue entries, and we much appreciate the knowledge and enthusiasm she has brought to this task.

G. W.

# Introduction by Nikolaus Pevsner

Art Nouveau was the name of a shop in Paris started by S. Bing of Hamburg in 1895. When in 1900 a donation was made to the Victoria and Albert Museum of Continental Art Nouveau objects, Lewis F. Day, designer and writer (see Nos. 29, 30), called Art Nouveau a 'pronounced disease', and Walter Crane (see Nos. 27, 28) somewhat later wrote of it as 'a strange decorative disease' and the 'antithesis of the Morris school of decoration'. Yet Bing had shown in 1895 side by side with such paladins of Art Nouveau as van de Velde, Gallé and Tiffany, also Walter Crane, Whistler and Brangwyn. So there is an ambiguity here, and this exhibition is trying to provide an answer.

What is Art Nouveau? Its distinguishing feature and a feature easily recognized is the long, undulating line, be it filaments or flames or women's hair or flower stalks or indeed spermatozoa. But that is only a motif, and it is essential to get beyond the motifs to the spirit of the years of Art Nouveau. It was first of all a spirit of revolt against the historicism of the Victorian Age. Victorian architecture and decoration had been satisfied to draw on the immense resources of the styles of the past. Where this was done with sensitivity, discrimination and erudition, as in the churches of Bodley and Pearson, the result had been aesthetically as fine as in those of the very centuries from which the architects received their inspiration. Where it was done in a more high-handed way, mixing patterns and motifs and neglecting the discipline of any one style, the results were often coarse.

The men of Art Nouveau objected to both: the strait-jacket of historic styles which made personal expression impossible, and the coarseness, the thoughtless optimism, the self-assertiveness which were rampant everywhere. In their objections to the latter they were less innovators than in their campaign against the former. Carlyle had criticized the age as early as the 1830s, Matthew Arnold much more specifically in 1869, and William Morris had started lecturing against its evils in 1877. But whereas Morris had been a historicist in so far as he pointed to the Middle Ages as the period of social as well as aesthetic well-being and designed in the spirit, even if not strictly in the forms, of the Middle Ages, the men of Art Nouveau, accepting Morris's creed, abandoned his medievalisms.

Morris, as everyone knows, was one of the founders of socialism in England, and it is worth remembering that Walter Crane, Mackmurdo, C. R. Ashbee and a number of others were socialists as well, or at least social reformers. But their very sense of a social mission enmeshed them in another contradiction. The concern of the architect, craftsman and designer, they were convinced, is to provide the best he has to offer to the greatest number of people. But as far as the craftsman is concerned, craft is almost by definition costly, as Morris had found out with some confusion and pain, and so craftsmanship cannot be for the masses. Design and architecture can be, and therefore Morris's followers, such as Voysey, did indeed waive that part of his doctrine which made designs for industrial production anathema. They may not have realized that by tearing that link out of Morris's system they

destroyed the whole system, based, as it was, on the tenet that all art is the expression of man's joy in labour. There can evidently not be more joy in tending a machine printing a Voysey than the worst High-Victorian cretonne. Hand-block-printing at Morris's Merton Abbey works was a different matter.

And as regards architecture, the young socialist architect might indeed have turned resolutely to working-class housing and perhaps public baths and public libraries—but who did? The conflict was this. Those who felt most strongly the crudity of Victorian design were of necessity the refined, the aesthetes, the Wilde and Whistler type, and they shrank from utilitarian responsibilities. They were individualists, convinced—if anything excessively—of being just themselves, in disregard of the public. They only wished to appeal to those who were ready to go with them. If an effort was needed, let it be that of the layman appreciating the subtlety of the artist, not that of the artist studying the layman's needs. Hence, to give but one example, many of Mackintosh's chairs are excruciating to sit on for a long time.

Mackintosh's name comes up at once when Art Nouveau in Britain is discussed. And his work is indeed the testing ground for the validity of the term under British conditions. To certain things done in Britain the term indubitably applies: to Alfred Gilbert's ornament, whether of the gristly or the vegetable variety, to much jewellery and especially that designed by C. R. Ashbee (Nos. 12–16), to Arthur Mackmurdo's celebrated title-page of 1883 (No. 69) and to his early textiles. But surely most of Mackmurdo's furniture is much too straight, much too rationally designed and constructed to allow for the denomination Art Nouveau. And Voysey's furniture and earlier still the cabinet of 1889 by Benson and Sumner (No. 90), and then Gimson's and the Barnsleys' furniture are entirely outside the magic circle of Art Nouveau, and so are of course all Voysey's houses and the houses of 1899 in Cheyne Walk by Ashbee, and Voysey's and Ashbee's silver-ware.

If a man like Voysey kept firmly unaffected by Art Nouveau, the reason was that Morris's teachings had made him watchful of the dictates of function, interested in materials and their demands—Art Nouveau forces materials into shapes pre-visualized by the artist—and emotionally more attracted to simple, puritanically straight lines than to the sensuous lines of Art Nouveau. But in Morris's designs as against his teachings the undulating line is not only not avoided but remains a favourite to the end. *The Pimpernel* (No. 76) and the *Garden Tulip* (No. 75) have—as some Rossetti and Burne-Jones paintings, some Walter Crane wallpapers and even some early wallpapers by totally unknown designers—certain passages which, when seen in isolation, more than herald Art Nouveau. Yet they belong to the years between 1875 and 1890, Mackmurdo's title-page is of 1883 and Gilbert's Thynne Memorial of *c.* 1887. All these dates are earlier than nearly everything of Art Nouveau on the Continent, and when Art Nouveau really got going, architects and artists indeed looked to Britain for inspiration, especially to *The Studio* which had started in 1893 and *The Yellow Book* which began in 1894, to Beardsley and Voysey, to Burne-Jones and Walter Crane.

The years in which this happened are the golden years of Mackintosh up at Glasgow, but in England they are years through which Art Nouveau survived only here and there. The main stream of development—once again thanks to Morris—led by way of Voysey, Ashbee and others direct into the rational style of the twentieth century. This stream, usually labelled

Arts and Crafts as against Art Nouveau, had its great effects on the Continent too, but they were anti-Art Nouveau and post-Art Nouveau.

With this stream, however important historically and impressive aesthetically, this exhibition is not concerned. What is shown here is what meets the formal and moral definition of Art Nouveau, and that is, apart from what has already been mentioned, the architecture and architectural decoration of C. Harrison Townsend, some of the spectacularly inventive church decoration of Henry Wilson, the very Continental wallpaper and textile designs of Harry Napper, and of course a great deal of what was designed and made for Liberty's, and sold by them on a considerable scale. Hence the fact that the Italians to this day call Art Nouveau the *Stile Liberty*.

But in the end one always returns to Mackintosh, the enigma of the first years of the new century, and both the fulfilment and defeat of Art Nouveau. His first building, the Glasgow School of Art of 1896 states the complete theme of his style at once. With its large, evenly spaced studio windows and the unrelieved grid of verticals and horizontals it is essentially a rational building. What decorative motifs the exterior exhibits are of Baroque and baronial descent and only the ironwork and of course much of the interior are Art Nouveau. Mackintosh's houses are also Scottish baronial in inspiration, though again highly originally handled. It is his interior decoration that is most pertinent to the topic of this exhibition. Motifs are exceedingly personal, resilient, springy, and exotically sinuous, but they are held in tension by severely vertical and horizontal framing. The framing is often white, the panels of a silvery hue, and mauve, pink and such like shades. The confrontation of rectangularity and undulation is entirely Mackintosh's, whereas the taste in undulation and indeed the peculiar, seemingly personal shapes that his ornament takes, belong not to him alone but also to his wife, Margaret Macdonald, her sister Frances Macdonald (later McNair) and others such as Jessie King and, a little more distantly, Talwin Morris.

In Mackintosh's principal works after about 1905 the angular wins over the sinuous. The most familiar case is the library wing of the Glasgow School of Art, and this victory represents a European victory, paralleled in the development of Joseph Hoffmann in Vienna, the Darmstadt group (chiefly Behrens) in Germany, and Perret and Garnier—who had never sacrificed on the altars of Art Nouveau—in France. On the Continent out of this conversion to the square and rational grew the style of the twentieth century. In England no such thing happened. The few who tried to gain access to the new style were left alone, while the majority defected into a pleasant, uneventful, dignified, reticent and well-mannered neo-Georgian. The Continental events were not noticed till about 1925 and had no serious repercussions till about 1930.

It is a sad and strange story, and the exhibition illustrates at least the most interesting part of it: the luxuriance of English Art Nouveau in the eighties and early nineties and its spread, commercialization and early decline under the impact of the Arts and Crafts and a wholesome rationalism.

Bibliography
R. Schmutzler, *Art Nouveau*, London 1964
S. Tschudi Madsen, *The Sources of Art Nouveau*, Oslo 1956
J. Cassou, E. Langui, N. Pevsner, *The Sources of Modern Art*, London 1962
N. Pevsner, *Pioneers of Modern Design*, second Pelican edition, 1960.

# Catalogue

Measurements are given in inches.

The following abbreviations have been used for references to two major exhibitions:

*Les Sources du XXe Siècle – Les Sources du XXe Siècle*, Paris, Musée National d'Art Moderne, 1960–1.
*Victoria and Edwardian Decorative Arts – Victorian and Edwardian Decorative Arts*, London, Victoria and Albert Museum, 1952.

## Anonymous

1 □ Wallpaper. The design registered September 1877 by Corbiere Son and Brindle, London. Height 30, width 22
*Lent by the Public Record Office*

2 □ Tea caddy, silver, with repoussé decoration. Maker's mark JA & S. Birmingham hallmark for 1905
Height 3½, diam 2
*Lent by Martin Battersby*

3 □ Pepper pot, salt cellar and mustard pot, silver, with repoussé decoration and green glass liners. Maker's mark L & S. Birmingham hallmark for 1904
Height, pepper pot, 3
*Lent by Martin Battersby*

4 □ Jug, silver, with embossed decoration and wicker-covered handle. Maker's mark of Henry Stratford. Sheffield hallmark for 1899. Height 7½, diam 4
*Lent by Martin Battersby*

5 □ Bowl on tripod support, silver, with embossed decoration. *Rd. 464568* impressed. Maker's mark of Walker and Hall. Sheffield hallmark for 1905
Height 6½, diam 6
*Lent by Martin Battersby*

6 □ Hand mirror, silver, with repoussé decoration. *Rd. 390695* impressed. Maker's mark of William Hutton and Sons. London hallmark for 1903
Length 11, width 6
*Lent by Martin Battersby*

7 □ Necklace and pendant, silver, cabochon amethyst and enamel. About 1900
Length 18½, pendant 2½
*Lent by E. Scott Cooper*

## Kate Allen

**Designer and metalworker whose work was extensively illustrated about 1900. Bib.: 'Modern Design in Jewellery and Fans' in *The Studio*, Special Number, 1901–2.**

8 □ Necklace and pendant, silver, gold and carbuncle with stained mother-of-pearl. Designed and made by Kate Allen about 1900. Length 16, pendant 3½
*Lent by E. Scott Cooper*

## C. R. Ashbee (1863-1942)

**Architect and designer. Articled to the architect G. F. Bodley 1883–5 and lived at Toynbee Hall where he taught evening classes. In 1887 he started a school and in 1888 the Guild of Handicraft with himself as chief designer. The Guild undertook decorative work in wood, metal and painting, and exhibited at the Arts and Crafts exhibitions and at the Vienna Secession, Munich, Düsseldorf, Paris and elsewhere. The Guild acquired Essex House in the Mile End Road in 1890, from which Ashbee also ran the Essex House Press, for which he designed a typeface in 1900. In 1902 the Guild moved to Chipping Camden, Gloucestershire, though retaining retail premises in London. The Guild went into voluntary liquidation in 1908, though many of the craftsmen continued to work independently. Ashbee resumed architectural practice.**
**Bib.: C. R. Ashbee, *An Endeavour Towards the Teaching of John Ruskin and William Morris*, London 1901.**

9 □ Butter dish, silver, with applied wire rim, the handle of silver wire and set with a

11

coloured stone. Maker's mark of the Guild of Handicraft Ltd. London hallmark for 1900–1. Height 2½, width 7¾
Exh.: *Secession*, Munich, Hans der Kunst, 1964 (702)
*Lent by the Victoria and Albert Museum*

10 □ Tray, silver, embossed with a decoration of peacocks. Made by the Guild of Handicraft, Essex House. London hallmark for 1896–7. Length 12¾, width 7⅞
*Lent by the Victoria and Albert Museum*

11 □ Muffin dish and lid, silver, set with three cabochon chrysophrases, the lid with a malachite ball in the handle. Maker's mark C. R. Ashbee, Guild of Handicraft, Essex House. London hallmark for 1900–1
Height 8¾, diam 7¼
*Lent by Martin Battersby*

12 □ Pendant, gold and silver, in the form of a peacock, embossed and chased, set with diamonds, baroque pearls and an olivine. Made by the Guild of Handicraft about 1900. Length 16, pendant 3
Ill.: Cat. of the Guild of Handicraft 1902–5, p. 54
*Lent from the Citroen Collection, Amsterdam*

13 □ Brooch, gold and silver, in the form of a peacock, embossed and chased, set with pearls, diamonds and a ruby. Made by the Guild of Handicraft about 1900
Height 5½, width 2¾
Exh.: International Exhibition Turin 1902
Ill.: 'Modern Design in Jewellery and Fans' in *The Studio*, Special number, 1901–2, pl. 20
*Lent by Mrs W. E. Ames Lewis*

14 □ Necklace and pendant, gold and silver with enamelled decoration and blister pearls. Made by the Guild of Handicraft about 1900. Length 19, pendant 2¼
Exh.: *Les Sources du XXe Siècle* (769)
*Lent by E. Scott Cooper*

15 □ Necklace, gold and cabochon rubies. Made by the Guild of Handicraft about 1900. Length 17, pendant 1⅛
*Lent by E. Scott Cooper*

16 □ Necklace and pendant, gold and silver chain with pearl stops, the pendant cast silver, angel with gold wings and halo under blue enamel button. Made by the Guild of Handicraft, 1900. Length 48, pendant 2

Ill.: 'Modern Jewellery and Fans', in *The Studio*, Special number, 1901–2, pl. 18
*Lent by Manchester College of Art and Design*

## Aubrey Beardsley (1872-1898)

**Designer and illustrator. Beardsley had no artistic education but a natural talent as a draughtsman. His early works were influenced by the Pre-Raphaelites but his own individual style was fully developed in his *Morte d'Arthur* illustrations. In his short life he had a considerable influence, both in this country and abroad.**

17 □ Vincent O'Sullivan, *The Houses of Sin*, London 1897. Cloth cover in imitation of vellum, with gold blocked design by Aubrey Beardsley
*Lent by the Victoria and Albert Museum*

18 □ Sir Thomas Malory, *Morte d'Arthur*, London 1893. Illustrations by Aubrey Beardsley
*Lent by the Victoria and Albert Museum*

19 □ *The Yellow Book*. An Illustrated Quarterly. Vol. I, April 1894, Vol. II, July 1894. Binding and illustrations by Aubrey Beardsley
*Lent by the William Morris Gallery, Walthamstow*

## W. A. S. Benson (1854-1924)

**Architect, designer and metal-worker. Articled to the architect Basil Champneys, and worked with him from 1878-80. Met Burne-Jones and through him William Morris, who encouraged him to set up a small workshop for the production of turned metalwork on a commercial scale. A factory was built at Hammersmith, and in 1887 a shop opened in Bond Street with the façade designed by Benson. The firm ceased production in 1920. In the 'nineties Benson also designed furniture, principally for Morris and Co. and J. S. Henry.**
**Bib.: W. N. Bruce, 'A Brief Memoir of W. A. S. Benson', in W. A. S. Benson, *Drawing, Its History and Uses*, Oxford 1925.**

20 □ Kettle and stand, copper and brass with wicker-covered handle. About 1895
Height, Kettle 8¼, stand 26
Exh.: *Les Sources du XXe Siècle* (796)
*Lent by Mrs S. J. Bury*

□ Cabinet—see under Heywood Sumner, Cat. no. 90

## Burmantofts

21 □ Vase, blue and green faence, about 1885. Made by Burmantofts Pottery, Leeds. Height 9½, width 11¼
*Lent by the City Museum, Leeds*

## Edward Burne-Jones (1833-1898)

**Painter and designer. Originally intended for the Church. Entered Exeter College, Oxford, in 1853. Left the University in 1855 to take up painting, becoming Rossetti's pupil in 1856. Designed stained glass for James Powell and Son, 1857, and was a founder member of Morris, Marshall, Faulkner and Co., 1861, designing tiles, stained glass and tapestries for them until his death. Exhibited paintings and watercolours extensively in England and abroad. Created a baronet in 1894.**
**Bib.: Aymer Vallance, 'The Decorative Art of Burne-Jones', in *The Art Journal*, Easter Art Annual, 1899.**

22 □ STUDY FOR THE DREAM, about 1880
Watercolour, 10½ × 9
*Lent by George Howard*

23 □ THE PELICAN. Photograph of the pastel dated 1881 in the collection of the William Morris Gallery, Walthamstow

28
18

## Lindsay P. Butterfield

**Designer of textiles and wallpapers and writer on design.**
**Bib.: L. F. Day, 'An Artist in Floral Design', in *The Art Journal*, 1901, pp. 369-73; 'Mr Lindsay P. Butterfield's Pattern Designs', in *The Artist*, 1900, vol. XXVIII, p. 102.**

24 □ Linen, printed with large blue flowers and leaves. About 1900. Made by G. P. and J. Baker. Length 36, width 30
Exh.: *Victorian and Edwardian Decorative Arts* (Y.5)
*Lent by the Victoria and Albert Museum*

25 □ Printed silk, about 1895. Made by Wardle & Co., Leek. Length 34, width 23
*Lent by the Whitworth Art Gallery, Manchester*

26 □ Printed cotton velvet, about 1895
Length 36, width 27
*Lent by the Whitworth Art Gallery, Manchester*

## Walter Crane (1845-1915)

**Designer, painter, book illustrator and writer on art. His first illustrated book was published in 1863 and his first wallpapers in about 1875. His output of designs was prolific and influential, both in this country and abroad. An exhibition of his paintings and decorative work was shown at the Fine Art Society's Galleries, London, in 1892, and later in the United States, Germany, Austria and Scandinavia. Though a considerable influence on Art Nouveau designers, and much admired on the Continent, notably by Henry van de Velde (*Art Moderne*, XIII, 1898, p. 193), Crane regarded Continental Art Nouveau with some distaste.**
**Bib.: P. G. Konody, *The Art of Walter Crane*, London 1902; O. Von Schleinitz, *Walter Crane*, Bielefeld and Leipzig 1902; 'The Art of Walter Crane' (with notes by the artist), in *The Art Journal*, Easter Art Annual, 1898.**

27 □ SWAN, RUSH AND IRIS, design for a wallpaper dado, 1875. The wallpaper produced by Jeffrey and Co.
Body colour, 21 × 21
Signed with the artist's emblem
*Lent by the Victoria and Albert Museum*

28 □ THE DAY LILY, wallpaper, 1897, printed by Jeffrey and Co.
Height 29½, width 21½
Exh.: *Victorian and Edwardian Decorative Arts* (M.39)
Ill.: P. G. Konody, *The Art of Walter Crane*, London 1902, p. 118
*Lent by the Victoria and Albert Museum*

## Bernard Cuzner (1877-1936)

**See under LIBERTY AND CO.**
**Silversmith and designer working under Arthur Gaskin 1896-1910.**
**Bib.: B. Cuzner, *A Silversmith's Manual*, London 1935.**

## Lewis Foreman Day (1845-1910)

**A prolific designer of textiles, wallpapers, furniture, pottery and tiles from about 1870 until his death. He also exerted considerable influence through his regular contributions to *The Art Journal* and *Magazine of Art*, and his numerous books on the history of ornament and pattern design. Lectured on ornamental art at the Royal College of Art, and from 1890 was Examiner in Painting and Ornament for the Board of Education.**

29 □ Printed velveteen, about 1890. Made by Turnbull and Stockdale
Length 11½, width 14
Exh.: *Victorian and Edwardian Decorative Arts* (M.15)
Ill.: *The Art Journal*, 1891, p. 234
*Lent by the Victoria and Albert Museum*

29

30 □ CACTUS, design for a wallpaper produced by Jeffrey and Co., 1891
Watercolour, 29 × 26
*Lent by the Victoria and Albert Museum*

## Christopher Dresser (1834-1904)

**After two years' art training at the School of Design at Somerset House, Dresser first worked as a botanist, lecturing in the Department of Science and Art and St Mary's Hospital Schools. Published his first book on design,** *The Art of Decorative Design,* **1862, and afterwards wrote extensively on botany, design, Japanese art and furniture. Visited Japan 1876 as official representative of the British Government. His later years were devoted to the production of designs in almost all media and in a number of styles.**
**Bib.: N. Pevsner, 'Minor Masters of the Nineteenth Century: Christopher Dresser', in** *The Architectural Review,* **vol. LXXXI, 1937, p. 183.**

31 □ Wine jug, silver, with turned and applied ornament. Registered design No. 22872. Maker's mark of Frederick Elkington. Birmingham hallmark for 1884
Height 9, diam 4¾
*Lent from the Citroen Collection, Amsterdam*

32 □ THE EVERGREEN. A Northern Seasonal. Edinburgh and London.
Spring 1895. *Natura Naturans* by Robert Burns, 1891.
Part III, Summer 1896.
Binding designed by Charles H. Mackie
*Lent by the Victoria and Albert Museum*

## Alexander Fisher (1864-1936)

**Goldsmith, painter and sculptor. Studied painting at the South Kensington Schools from 1881-4 and became interested in metalwork and enamelling, which crafts he studied in Paris under M. Dalpayrat. He set up a workshop of his own in London and in 1896 took charge of the enamelling section of the Central School of Arts and Crafts. His work was widely exhibited both in England and on the Continent.**
**Bib.: Fred Miller, 'The Art of the Enameller, and of Mr Alex. Fisher in particular', in *The Art Journal*, 1898, p. 263.**

33 □ Mirror, cast and silver-plated and set with semi-precious stones. Designed and made by Alexander Fisher about 1900
Height 16⅞, width 5⅛
*Lent by Manchester College of Art and Design*

34 □ Cross and pyx, silver with embossed decoration, set with panels of enamel and semi-precious stones. Designed and made by Alexander Fisher, 1900
Height 16¼, width 8¾
*Lent by Manchester College of Art and Design*

## Alfred Gilbert (1854-1934)

**Sculptor and metalworker. Studied under Boehm and at the Royal Academy Schools, London, then at the Ecole des Beaux Arts, Paris, 1875-8. Worked in Rome 1878-84. Soon after his return to London was commissioned to make a Mayoral Chain for the City of Preston (1888). His most important sculptural commissions were the Clarence Tomb at Windsor and the Shaftesbury Memorial Fountain (Eros), Piccadilly.**
**Bib.: Isabel McAllister, *Alfred Gilbert*, London 1929; Joseph Hatton, 'Alfred Gilbert, R.A.', in *The Art Journal*, Easter Art Supplement, 1903.**

35 □ Rosewater Ewer, and Dish, white metal, cast and silver-plated, set with enamelled shields bearing the arms of the Duke of York and the House of Teck. The lid surmounted by a model of St George and the Dragon in ivory, gilt metal and mother-of-pearl. Made by Alfred Gilbert and his assistants about 1897. Commissioned by the Brigade of Guards for presentation to the Duke and Duchess of York
Ewer, height 26¼, diam. 18
Exh.: Royal Academy, 1897 (2090)
Ill.: I. McAllister, *Alfred Gilbert*, London 1929, pl. 169
*Lent by HM The Queen*

36 □ St George. Aluminium trial cast for the figure on the Tomb of HRH The Duke of Clarence, in the Albert Chapel, St George's Chapel, Windsor. Commissioned 1892, the sketch model was completed 1894. A similar figure in aluminium and ivory is on the Royal Pew in Sandringham Church. Height 17½, width 12
*Lent by Mrs Handley-Read*

37 □ Presidential Badge and Chain. Silver-gilt and gold openwork set with crystal, a nautilus shell and pearls with a monogram of Queen Victoria surmounted by a crown. The cast figure represents the arts of watercolour. Made for the Royal Institute of Painters in Watercolours between 1891 and 1896
Length of chain 27, badge height 6, width 2¾
Exh.: (unfinished) Royal Academy, 1891 (2068)
*Lent by the Royal Institute of Painters in Watercolours*

## Kate Harris

**Designer of silver for William Hutton and Son, whose work was often produced for Liberty and Co.**

38 □ Two-handled cup, silver, with applied decoration and enamel plaques. Maker's mark of William Hutton and Sons. London hallmark for 1902
Height 11¼, diam 4½
*Lent by Martin Battersby*

39 □ Bottle of green glass, silver-mounted with enamelled plaque of a girl's head on lid. Maker's mark of William Hutton and Sons. London hallmark for 1901
Height 6, diam 2¾
*Lent by Martin Battersby*

## Jessie Marion King (1876-1949

**Designer, illustrator and fabric printer. Educated at Glasgow School of Art, from where she won a travelling scholarship to Germany and Italy. Exhibited with other Glasgow designers and specialized in mural decoration and book illustration and binding.**
**Bib.: Walter R. Watson, 'Jessie M. King', in *The Studio*, vol. XXVI, 1902, p. 177.**

40 □ William Morris, *The Defence of Guenevere and Other Poems*, London and New York 1904. Illustrations and cloth binding, blocked in gold, by Jessie King
*Lent by Mrs Betty Bradford*

Two drawings for illustrations, about 1900

41 □ 'AND GAVE THE NAKED SHIELD.'
Pen and Indian ink on vellum
9½×7½. Inscribed *Elaine*
*Lent by the University of Glasgow Art Collections*

42 □ 'SHE THREW HER WET HAIR BACKWARD FROM HER BROW.'
Pen and Indian ink on vellum
7⅛×4¼
*Lent by the University of Glasgow Art Collections*

## Archibald Knox (1864-1933)

**See under LIBERTY AND CO.**

**Designer, teacher and craftsman. Born and educated in the Isle of Man, Knox moved to London in 1897 and worked as a designer for Liberty and Co., and was the leading member of the group of artists who worked for the firm in the early years of this century. He designed for Liberty's 'Cymric' silver and 'Tudric' pewter, and jewellery, wallpaper and textiles. Much of his work was based on the study of Celtic ornament in his native Isle of Man.**

## Liberty and Co.

**Founded in 1875 by Arthur Lasenby Liberty, the firm was originally concerned with imported goods, principally from China and Japan and the Middle East. By the mid-'eighties the firm was producing its own range of 'Art Fabrics', and soon commissioned designs for other applied arts. In 1899 Liberty launched the 'Cymric' range of silver and jewellery and a year or so later the 'Tudric' range of pewter. Unfortunately, owing to a design policy of anonymity, it is difficult to identify the work of individual designers, though some are now known. In addition to textiles and metalwork of all kinds, Liberty sponsored furniture and ceramic design and their style was well known and influential in many European countries. In fact 'Stile Liberty' is the Italian name for Art Nouveau.**
**Bib.: Shirley Bury, 'The Liberty Metalwork Venture', in *The***

36

*Architectural Review*, **vol. CXXXIII, February 1963, p. 108.**

43 ☐ Teapot, cast pewter with runner feet. Designed by Archibald Knox. *Tudric and Rd. 42090* impressed on base. Made by W. H. Haseler Ltd., Birmingham, for Liberty & Co., 1903. Height 4½, width 6⅜
*Lent by the Victoria and Albert Museum*

44 ☐ Rose bowl, silver, with embossed decoration, set with four cabochon turquoise matrix bosses. Probably designed by Berbard Cuzner about 1902. *Cymric* impressed on base. Maker's mark for Liberty & Co. Birmingham hallmark for 1904. Height 5, diam 7
Ill.: *Liberty Silver Catalogue*, 1904
*Lent by Martin Battersby*

45 ☐ Girdle and buckle, silver, cast and chased and ornamented with enamel. Designed by Archibald Knox. Made by W. H. Haseler Ltd., Birmingham, for Liberty & Co. Birmingham hallmark for 1903. Length 24
*Lent by Mrs S. J. Bury*

46 ☐ Candlestick, silver, with embossed and applied ornament. Maker's mark for Liberty and Co. Birmingham hallmark for 1906. Height 8¼
*Lent by Martin Battersby*

47 ☐ Hot-water jug, pewter, cast, with relief decoration, wicker-covered handle and wooden thumbpiece. Made by Liberty and Co. about 1901. Height 8, diam 4
*Lent by Martin Battersby*

48 ☐ Pewter flower vase with two scroll handles. *Tudric* impressed. Made by Liberty and Co. Height 9¾
*Lent by Martin Battersby*

49 ☐ Buckle, silver. Probably designed by Archibald Knox. *Cymric* impressed. Maker's mark for Liberty and Co. Birmingham hallmark for 1901
Height 2, width 3
*Lent by Mrs B. J. Morris*

50 ☐ Dish, pewter, with relief decoration, set with mother-of-pearl. *Tudric* impressed. Probably designed by Archibald Knox. Made by Liberty and Co. about 1901
Diam 10
*Lent by Miss Judith Downie*

51 ☐ Necklace and pendant, gold, turquoise and blister pearls. Made by Liberty and Co. about 1900. Length 15, pendant 9
*Lent by E. Scott Cooper*

52 ☐ Brooch, silver, probably designed by Archibald Knox. *Cymric* impressed. Made for Liberty and Co., 1900
Height 1, width 1⅛
*Lent by E. Scott Cooper*

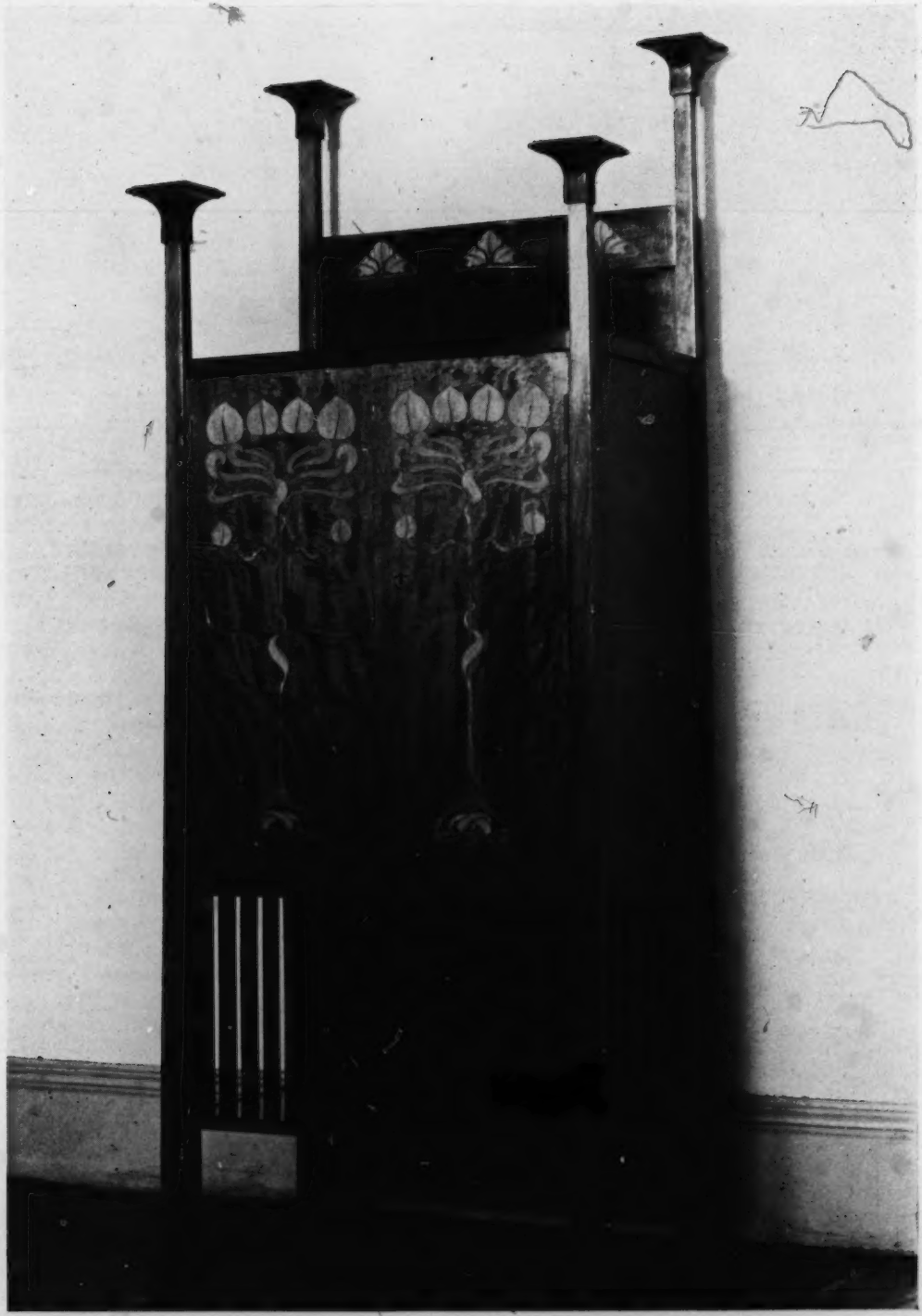
53 ☐ Brooch, silver and enamel. Made by W. H. Haseler for Liberty and Co., 1900
Height 1, width 1½
*Lent by E. Scott Cooper*

54 ☐ Music cabinet, mahogany inlaid with various woods. Made for Liberty and Co. about 1897. Height 57, width 24½, depth 16
*Lent by the Bowes Museum, Barnard Castle*

55 ☐ Printed cotton, about 1897
Length 53, width 30
*Lent by Manchester College of Art and Design*

56 ☐ Printed cotton, probably designed by Rex Silver, about 1900
Length 32, width 31
*Lent by Manchester College of Art and Design*

57 ☐ Printed cotton, about 1897
Length 36, width 32
*Lent by Manchester College of Art and Design*



## Frances MacDonald (1874-1921)

**Designer and metalworker. Educated at Glasgow School of Art. Worked both alone and with her sister Margaret. Married J. Herbert McNair and thereafter collaborated with him in the design of furniture and stained glass.**

58 □ ILL OMEN, 1893
Watercolour, 21 × 17
Exh.: *Secession*, Hans der Kunst, Munich 1964 (123)
Ill.: *The Yellow Book*, vol. X, 1896, p. 173
*Lent by the University of Glasgow Art Collections*

## Margaret MacDonald (1865-1933)

**Designer, metalworker and embroideress. Educated at Glasgow School of Art. Designed and executed decorative metalwork with her sister Frances. Married C. R. Mackintosh in 1900 and afterwards collaborated in all his work and considerably influenced his decoration. Her later work includes gesso and stained glass.**

59 □ KYSTERION'S GARDEN, about 1896
Pencil and watercolour on tracing paper
11 x 32⅞
Exh.: *Secession*, Hans der Kunst, Munich 1964 (124)
*Lent by the University of Glasgow Art Collections*

## Charles Rennie Mackintosh (1868-1928)

**Architect and designer. Educated at Glasgow School of Art where he remained as a part-time student while articled to the Glasgow architect John Hutchison. Joined the firm of Honeyman and Keppie in 1899 and won the Alexander Thomson travelling scholarship to France and Italy in 1890. He won the competition for the new Glasgow School of Art building in 1897, and designed, decorated and furnished a number of tearooms in Glasgow for Miss Cranston between 1897 and 1910. He designed and furnished several houses including Hill House, Helensburgh, for the publisher Walter Blackie, 1902. He first exhibited with a group of fellow Glasgow students in Liège in 1895, and subsequently with the Vienna Secession, in Glasgow, in 1901, Turin 1902 (where he designed the Scottish Pavilion), and in Budapest, Dresden, Munich and Moscow.**
**Bib.: Nikolaus Pevsner,** *Ch. R. Mackintosh*, **Milan 1950; Thomas Howarth,** *Charles Rennie Mackintosh and the Modern Movement*, **London 1952.**

60 □ Decorative panel, stencilled linen. One of four designed for the International Exhibition, Turin 1902
Height 9 ft, width 18 in. Inscribed *CRM 1902*
Exh.: *Les Sources du XXe Siècle* (1098)
*Lent by the University of Glasgow Art Collections*

61 □ Writing cabinet, oak, originally enamelled white, set with opaque coloured glass, about 1900. The two copper panels made by Margaret Macdonald Mackintosh
Height 50¼, width 68⅛, depth 20⅝
Ill.: *The Studio*, Summer Number, 1901, p. 111
*Lent by the University of Glasgow Art Collections*

62 □ Chair, oak, about 1899. Height 41¾, width 19
Ill.: Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement*, London 1952, pl. 13
*Lent by the University of Glasgow Art Collections*

63

## Arthur Heygate Mackmurdo (1851-1942)

**Architect and designer. After studying architecture he attended Ruskin's lectures and travelled with him in Italy in about 1874. He became a friend of William Morris and after a further visit to Italy he established the Century Guild in 1882 'to render all branches of art the sphere no longer of the tradesman but the artist'. He designed furniture, textiles, wallpaper and metalwork. After 1904 he abandoned architecture to develop his theories on social and currency reform.**
**Bib.: Aymer Vallance, 'A. H. Mackmurdo', in *The Studio*, vol. XVI, 1899, p. 183; Nikolaus Pevsner, 'A Pioneer Designer: Arthur H. Mackmurdo', in *The Architectural Review*, vol. LXXXIII, 1938, p. 146.**

63 □ Design for wall decoration, about 1882. Lettered within the design in pencil with the monogram of the Century Guild
Tempera, 18¾ × 50¼
*Lent by the Victoria and Albert Museum*

64 □ Design for decoration, about 1882. Lettered within the design with the monogram of the Century Guild
Tempera, 21¼ x 29¾
*Lent by the Victoria and Albert Museum*

65 □ Wallpaper, printed by Jeffrey and Co. for the Century Guild about 1884
Height 21, width 29
*Lent by the Victoria and Albert Museum*

66 □ CROMER BIRD, printed cotton, about 1884. Printed by Simpson and Godlee, Manchester, for the Century Guild
Length 72, width 32
Exh. *Victorian and Edwardian Decorative Arts* (L.16); *Les Sources du XXe Siècle* (1107)
*Lent by the Victoria and Albert Museum*

67 □ Printed cotton, peacocks and stylized flowers with the monogram of the Century Guild, about 1883. Printed by Simpson and Godlee, Manchester, for the Century Guild. Length 34¼, width 31¼
Exh.: *Les Sources du XXe Siècle* (1109)
*Lent by the Victoria and Albert Museum*

68 □ Tapestry hanging, about 1882. Wool tissue made by A. H. Lee
Length 87½, width 49
Exh.: *Victorian and Edwardian Decorative Arts* (L.14); *Les Sources du XXe Siècle* (1108)
*Lent by the Victoria and Albert Museum*

69 □ *Wren's City Churches*, Orpington 1883. Frontispiece designed by the artist for his own book written in defence of the Wren churches threatened with destruction
*Lent by the Victoria and Albert Museum*

## Mintons

□ Three vases, earthenware, the decoration outlined in trailed slip and filled with coloured glazes. Designed by Leon F. Solon and J. W. Wadsworth, 1906–7.
*Lent by Gustav Metzger*

70 Height 5¼, diam 3½. *No. 8* and *Minton Ltd.* printed on base

71 Height 7, diam 3½. *No. 41* and *Minton Ltd.* printed on base and *7* impressed

72 Height 5, diam 3. *No. 41* and *Minton Ltd.* printed on base

## Esther M. Moore

**Nothing is known of this artist, but her clasp is typical of the best of the great body of work submitted for the annual National Competition of Schools of Art during the 1890s.**

73 □ Clasp, cast bronze, about 1897
Height 3¼, width 5¾
Exh.: *Victorian Era Exhibition*, London 1897
*Lent by the Victoria and Albert Museum*

## Talwin Morris (1865-1911)

**Trained as an architect but was on the staff of the periodical *Black and White*, and became art director for the publisher Blackie and Sons in 1890. A prolific designer of book bindings and also designed some furniture, metalwork and stained glass. Closely associated with the designers based on the Glasgow School of Art.**

74 □ William Sharp (ed.), *Sonnets of this Century*, London [1802]. Gold blocked leather binding designed by Talwin Morris
*Lent by Mrs Betty Bradford*

## William Morris (1834-1896)

**Designer, craftsman, poet and socialist. Educated at Marlborough and Oxford, where in 1853 he first met Burne-Jones. Articled to the architect G. E. Street, with Philip Webb, in 1856, and also began painting under the influence of Rossetti. In 1861 he established the firm of Morris, Marshall, Faulkner and Co., for which he designed embroideries, wallpapers, printed and woven textiles, carpets and tapestries. His own particular contribution to design was in the field of flat pattern-making, and almost all designers of the late nineteenth century, both in this country and abroad, came under his influence. Bib.: Aymer Vallance, *The Art of William Morris, a Record*, London 1897; J. W. Mackail, *The Life of William Morris*, Oxford 1950 (1st edition 1899).**

75 □ THE MEDWAY or GARDEN TULIP. Wallpaper printed by Jeffrey and Co. for Morris and Co., 1885. Height 27½, width 20
*Lent by the Victoria and Albert Museum*

76 □ PIMPERNEL. Wallpaper printed by Jeffrey and Co. for Morris and Co., 1876
Height 27½, width 20
Ill.: Lewis F. Day, 'William Morris and his Art', in *The Art Journal*, Easter Art Annual, London 1899, p. 24
*Lent by the Victoria and Albert Museum*

## Harry Napper (d. 1930)

**Watercolourist and designer of wallpapers and textiles in the Continental Art Nouveau manner.**

77 □ Linen, printed with purple and blue flowers, about 1900. Made by G. P. & J. Baker. Length 17, width 27
Exh.: *Victorian and Edwardian Decorative Arts* (Y.24)
*Lent by the Victoria and Albert Museum*

78 □ Printed cotton, 1899. Made by F. Steiner and Co. Length 27, width 31
*Lent by the Victoria and Albert Museum*

79 □ Printed cotton, 1899. Made by F. Steiner and Co. Length 27, width 31
*Lent by the Victoria and Albert Museum*

80 □ Printed cotton, 1902. Made by F. Steiner and Co. Length 23, width 32½
*Lent by the Victoria and Albert Museum*

81 □ Printed cotton, 1902. Made by F. Steiner and Co. Length 22, width 30½
*Lent by the Victoria and Albert Museum*

## Dante Gabriel Rossetti (1828-1882)

**Poet and painter. Studied at Sass's Academy and the Antique School of the Royal Academy 1841-8. Studied under Madox Brown and shared a studio with Holman Hunt and became a member of the Pre-Raphaelite Brotherhood. Married Elizabeth Siddal in 1860 and became a founder member of Morris, Marshall, Faulkner and Co., 1861, for whom he designed stained glass and tiles. Became a chronic invalid and was a recluse for the last twelve years of his life.**
**Bib.: H. C. Marillier,** *Dante Gabriel Rossetti*, **London 1899.**

*Poems of Alfred, Lord Tennyson, London* 1859.

82 □ Illustration, *The Palace of Art* by D. G. Rossetti
*Lent by the Victoria and Albert Museum*

83 □ Christina Rossetti, *Goblin Market and Other Poems*, London and Cambridge 1862. Frontispiece by D. G. Rossetti
*Lent by the Victoria and Albert Museum*

## M. Lilian Simpson

**A student of the National Art Training School and a successful competitor in several of the annual National Competitions of Schools of Art, with relief designs for tiles and metalwork.**

84 □ Book cover in metal electrotype for the Art Union of London, 1896. Inscribed *ART UNION OF LONDON 1st January* 1896. Height 9⅝
*Lent by the Victoria and Albert Museum*

## Stevens and Williams

**(Brierley Hill, near Stourbridge)**

85 □ Dish, clear glass, decorated with applied silver leaf ground and green glass trailing. Designed by J. J. Northwood about 1900 Diam 9¼
Ill.: R. Schmutzler, *Art Nouveau*, London 1964, pl. 279
*Lent from the Borough of Stourbridge Glass Collections*

86 □ Vase, clear glass, decorated with applied silver leaf ground and green glass trailing. Designed by J. J. Northwood about 1900 Height 8½
*Lent from the Borough of Stourbridge Glass Collections*

## Leon F. Solon (1872-1957)

**See also under MINTONS**

**Designer and bookbinder. Son of M. L. Solon and succeeded his father as Art Director of Mintons from 1896-1909 when he emigrated to the U.S.A.**

87 □ Printed velvet, 1893. Made by Wardle and Co., Leek. Length 30, width 24
Ill.: *The Studio*, vol. III, 1894, p. 95
*Lent by the Whitworth Art Gallery, Manchester*

## George Heywood Maunoir Sumner (1853-1940)

**Designer and painter specializing in wallpaper design and in 'sgraffito' work in various media. He decorated many churches in this manner and also designed stained glass. Became associated with W. A. S. Benson as a student and later worked with him and with A. H. Mackmurdo and the Century Guild. His wallpapers were first exhibited outside England in Paris in 1889, and were used by Victor Horta in Brussels in 1892.**

88 □ FIG AND OLIVE wallpaper. Printed by Jeffrey and Co. 1895
Height 36¼, width 20½
*Lent by the Victoria and Albert Museum*

89 □ VINE PANEL wallpaper. Printed by Jeffrey and Co. 1893. Height 66, width 20¼
*Lent by the Victoria and Albert Museum*

90 □ Cabinet, THE CHARM OF ORPHEUS, tulip wood. The incised and carved decoration designed by Heywood Sumner, 1889. The cabinet designed by W. A. S. Benson and made by C. Rogers and G. H. Walton. Height 75, width 34, depth 18
Exh.: *Arts and Crafts*, London, New Gallery, Regent Street, 1889 (282)
Ill.: *The Builder*, November 2, 1889
*Lent by Mrs E. G. Wills*

## Henry Tooth

**(BRETBY ART POTTERY)**

**Theatrical designer and potter. Associated with Christopher Dresser in the Linthorpe Pottery and in 1883 established the Bretby Art Pottery at Woodville in South Derbyshire.**

91 □ Tobacco jar and cover, about 1900. Earthenware, glazed and moulded in relief
Height 6, diam 5¼
*Lent by Gustav Metzger*

## C. Harrison Townsend (1852-1928)

**Architect and designer of textiles, wallpapers and interior decoration.**

92 □ THE ARBOREAL DECORATION wallpaper, 1898. Machine printed by Essex and Co. for Cliff Towers, near Salcombe, Devon. Height 58¾, width 20
Ill.: *The Studio*, vol. XIII, 1898, p. 244
*Lent by the Victoria and Albert Museum*

## C. F. A. Voysey (1857-1941)

**Architect and designer. Designed his first wallpapers and textiles under the direct influence of William Morris and A. H. Mackmurdo in 1883, but all his personal mannerisms of large flowers, waving leaves and stylized birds were fully developed by about 1890. During the 'nineties his designs were much copied both in this country and abroad, and were a source of inspiration for Continental Art Nouveau, a movement with which, ironically, Voysey totally dissociated himself. His earliest furniture designs date from about 1893.**
**Bib.: J. Betjeman, 'C. F. A. Voysey', in *The Architectural Review*, vol. LXX, 1931, p. 93; Peter Floud, 'The Wallpaper Designs of C. F. A. Voysey', in *The Penrose Annual*, vol. 52, 1958, p. 10; Nikolaus Pevsner, 'Charles F. Annesley Voysey', in *Elsevier's Maandschrift*, 1940; J. Brandon Jones, 'C. F. A. Voysey', in *The Architectural Association Journal*, vol. LXXII, 1957.**

93 □ Chair, oak, about 1896. The design is in the collection of the Royal Institute of British Architects. Height 38; width 25
Ill.: *Dekorative Kunst*, vol. I, 1897–8, p. 259
*Lent by Mrs Joan Bottard*

91

94 □ Wallpaper, about 1886. Probably made by W. Woollam. Height 29½, width 21
*Lent by the Victoria and Albert Museum*

95 □ THE AYLMER wallpaper, 1896. Hand printed by Essex and Co.
Height 28½, width 18½
Exh.: *Victorian and Edwardian Decorative Arts* (S.28)
*Lent by the Victoria and Albert Museum*

96 □ THE TOKIO wallpaper, 1898. Hand printed by Essex and Co.
Height 29, width 21
Exh.: *Victorian and Edwardian Decorative Arts* (S.28)
*Lent by the Victoria and Albert Museum*

97 □ Hanging, silk and wool doublecloth, 1897. Made by Alexander Morton and Co.
Height 55, width 49
Exh.: *Victorian and Edwardian Decorative Arts* (S.20)
Ill.: *Dekorative Kunst*, vol. I, 1897–8, p. 266
*Lent by the Victoria and Albert Museum*

## Thomas Wardle, junior

98 □ Printed velveteen, about 1890. Made by Wardle and Co., Leek, for The Aesthetic Gallery, Old Bond Street
Length 33½, width 27
Ill.: *The Art Journal*, 1891, p. 236
*Lent by the Whitworth Art Gallery, Manchester*

## Henry Wilson (1864-1934)

**Architect, sculptor and metalworker. Studied architecture and worked as an architect. In 1890 he became interested in metalwork and opened his own workshop some five years later. From about 1901 he taught metalwork at the Royal College of Art and at the Central School of Arts and Crafts.**

99 □ Chalice, silver partly gilt, with cast, chased and applied ornament and central repoussé knop enamelled in blue and green. The stem of the cup mounted in carved ivory. About 1898
Height 11¾, diam 8¼, diam of paten 6½
Inscribed *GIVEN TO THE CHURCH BY THE WARD OF C.B.S. 1898* ✠ *A.M.D.G.*
Exh.: *Les Sources du XXe Siècle* (1326)
*Lent by the Vicar and Churchwardens of St Bartholomew's Church, Brighton*

100 □ Pendant cross, silver, embossed and set with a baroque pearl, about 1893
Height 6, width 3
Exh.: *Victorian and Edwardian Decorative Arts* (W.67); *Modern Jewellery* 1890–1961, London, Goldsmiths' Hall, 1961 (863)
*Lent by Miss Brione Newton*

## Francis George Wood

**Salford School of Art**

101 □ Hand mirror back. Pearwood with decoration moulded in gesso, 1901
Height 14¼, width 10½
*Lent by the Victoria and Albert Museum*

## Architectural Photographs

Shaftesbury Fountain (Eros), Piccadilly Circus, 1887–93. Alfred Gilbert
Font, memorial to J. B. Thynne. St Peter and St Paul, Longbridge Deverill, Wilts, 1887. Alfred Gilbert
Monument to second Marchioness of Ailesbury. St Katherine, Savernake Forest, Wilts, 1892. Alfred Gilbert
Lloyds Register, London, 1900. T. E. Collcutt
Cheyne Walk, London, 1893. C. R. Ashbee
Holy Trinity, Sloane Street, London, 1888–90. Architect J. B. Sedding, metalwork by Henry Wilson
PHOTOGRAPHS: Eric de Maré

The Blackfriar, London, about 1905. H. C. Fuller Clark
St Mary the Virgin, Great Warley, Essex, 1904. William Reynolds Stephens
PHOTOGRAPHS: Eric de Maré
(Copyright: The Architectural Press)

Bishopsgate Institute, London, 1894. C. Harrison Townsend
59 Riding House Street, London, 1903. Anonymous
10 Palace Court, Bayswater, London, about 1890. J. M. MacLaren (died 1890)
PHOTOGRAPHS: John Webb

The Glasgow School of Art, 1896–1910. C. R. Mackintosh
PHOTOGRAPHS: The British Council and T. R. Annan

The Horniman Museum, London, 1900–2. C. Harrison Townsend
PHOTOGRAPH: The London County Council

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*Illustration opposite:* Ethel Larcombe. From Beispiele Kunstlerischer Schrift, 1902